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well as favors, and not to let the entire burden of giving or forbearing rest upon the shoulders of any one class of producers. The only way we can ever have a noble, national art is by not only desiring it but supporting it, giving those with the talent opportunity to produce, paying a living wage, and thus encouraging production.

NOTES

HOW PRINTS ARE MADE. AN EXHIBIT AT THE BROOKLYN MUSEUM

There is an appeal about pictorial prints that few lovers of the beautiful can resist. The very limitations of these pictures are not the least of their charms, while their possibilities, especially those of possession, are many. But to the average person most black and white pictures are "steel engravings." If, however, one understands how each is produced a great difference in the print as well as in the process is apparent. It is to make this difference clear that an exhibit of "How Prints Are Made" has been arranged by the Print Division of the Brooklyn Museum. It occupies a room 18½ x 14½ feet where, in paneled wall cases, appear in succession the various processes of the graphic arts. The first two panels are devoted to woodcuts, including the pen and ink sketch, the block with the design in relief and the print as well as the tool used. In contrast is shown the incised copper plate from which an engraving is made, as well as the engraving itself. A "steel engraving" and the plate from which it is printed come next. Etchings, bitten, "dry point" and "soft ground," together with the original copper or zinc plate, as well as etching needles, burnishers and other tools, occupy two or three panels. The mysteries of the mezzotint process in which the mezzotinter works from "dark to light" are clearly brought out, while a lithographic stone on which is drawn a beautiful head rivals in charm the lithograph itself. The aquatint process completes the series, which is fully explained by

labels, and the tools used in the various processes are shown.

PICTORIAL REFUGEES AT PITTSBURGH

Director John W. Beatty of the Department of Fine Arts, Carnegie Institute, announces that a number of pictures that were shown in the Eighteenth Annual International Exhibition have been returned to the Carnegie Institute to be kept in safety during the war in Europe. The French pictures were recovered at Havre, as it was reported that on account of the military use of the trains and the general confusion of railway service it was impossible to send the pictures to Paris for distribution to the artists and owners, without delay for an indefinite period. The Italian pictures were returned to Pittsburgh from Hoboken where they had been laden on the *Princess Irene*, a vessel flying the German flag and remaining in the port of New York for obvious reasons. Besides these twenty-four pictures, which did not reach their French and Italian destinations, there is also a second consignment of thirty-nine pictures that was seized by the British on its way to Hamburg and taken to Falmouth. The Carnegie Institute obtained the return of this consignment from the British Prize Court, and when released by the United States customs house the pictures from Germany, Russia, Norway and Sweden will be hung once more in the galleries of Carnegie Institute.

PANEL FOR BOSTON PUBLIC LATIN SCHOOL

In the spring exhibition of the School of the Museum of Fine Arts, Boston, there was shown a large decorative panel painted for the Boston Public Latin School.

This painting was designed to fill a lunette above the platform in a study room, the lower part of the wall being occupied by blackboards. The panel is twenty-three feet ten inches by ten feet at the highest point. It was executed in matt fresco colors upon canvas.

The architects of the building, Messrs. Coolidge & Carlson, suggested as a sub-